

THE VICTORIAN ALLIANCE OF SAN FRANCISCO

COLE VALLEY HOUSE TOUR

OCTOBER 16, 2011 1-5 PM



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Welcome from The Victorian Alliance of San Francisco

Greetings Happy Tour Attendee:

House Tour is such a fixture within The Victorian Alliance and broader San Francisco, missing it is like skipping Christmas or Hanukkah. “What do you mean there’s NO House Tour this year?” was the frequent refrain on our voicemail from would-be tour goers.

That was 2010.

This year we’re back better than ever and in beloved Cole Valley no less!

This splendid neighborhood, bordered by Corona Heights to the east, Twin Peaks to the south, Sutro Forest to the west, and The Haight to the north, remains in full renaissance mode. On many a street, you’ll notice some phase of renovation underway. In fact, aside from Carl Street, Stanyan Street, and sprawling tentacles of UCSF, much of Cole Valley’s bucolic atmosphere embodied in its nineteenth and early-twentieth century architecture remains, despite all the construction. No large swaths of pop-up apartment buildings are sandwiched between quaint holdouts from a bygone era. This is a remarkably intact area and we are pleased to showcase it for you.

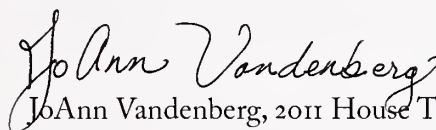
We love to tell stories. House Tour affords us the opportunity to select a handful of homes and use them to paint a picture of life long ago. While we love our Victorians, we elected to broaden the lens on history this year and show Cole Valley’s architectural evolution from proper high-collar and stiff-bodice parlors to sundress English cottage gardens. This change in lifestyle, reflected in the structures built from flatlands to hillside perches, eloquently illustrates adapting tastes.

That desire to shape a personal environment to suit our needs continues. While preserving a handsome street face, the current homeowners, who graciously share their private spaces with us today, worked within their four walls to create dynamic homes. In doing so, they embody the ideal that old houses are not museums, but rather living, breathing places.

We welcome you and hope you enjoy yourselves today.

Very sincerely,


Jason Allen-Rouman, President


JoAnn Vandenberg, 2011 House Tour Co-Chair


Jim Warshell, Vice-President and 2011 House Tour Co-Chair

Cole Valley

AN INTRODUCTION

COLE VALLEY WAS named for Dr. R. Beverly Cole, a highly respected obstetrician who came to San Francisco in 1849, fresh from Pennsylvania's Jefferson Medical College. He was President of both the local branch of the American Medical Association and the University of California Medical School, and also served as a city supervisor. He joined the commission that mapped out this area, a group that was composed of a wholesale butcher, Andrew Shrader; a grain merchant, Charles Clayton; a realtor, Charles Stanyan, and a supervisor, Monroe Ashbury. It may be noticed that these gentlemen were not shy about leaving their mark on the neighborhood—as evidenced in the prominent streets bearing their names throughout the area.

The last Mexican Governor deeded the earliest land claims to Jose de Jesus Noe and to Benito Diaz. Noe later sold the northern tip of his “Rancho San Miguel” (which covered much of the land in what is currently known as Cole Valley) to the Pope family. They owned California's most enduring lumber and shipping concern.

Midway between the bay and the ocean, this land was a barren place with little vegetation dotting its undulating hills and sandy flats. An 1869 survey map shows just one lone house between Frederick Street and Twin Peaks. Due to complex estate settlements, unclear land titles, and speculators holding out for higher prices, Cole Valley did not develop until the cable car line to Golden Gate Park opened along Haight Street in 1883. An electric line was added in 1891, thus linking Cole Valley to downtown by way of Page, Clayton, Waller, Carl, Irving and Ninth Avenue.

Transit made this a fine place to both live and play. Saloons and hotels grew up along Stanyan. The Haight Street Baseball Grounds were formed within the block bounded by Stanyan, Waller, Shrader and Beulah Streets. In 1895 “The Chutes” was a popular amusement park, situated on the double block of Haight, Clayton, Waller and Cole Streets. It featured a boat slide that descended from a seventy-foot platform into a lake. It also included a vaudeville theater, a zoo, scenic train and merry-go-round rides, a “Darwinian” Temple, and of course it offered food and ice cream.

At the same time residences and stores were being built on and around Haight Street. An elementary school was established at Page and Baker in 1894 but moved to Page and Stanyan in 1901, and then to Grattan and Shrader in 1908. The University of California Medical School arrived in 1898. Housing construction proceeded up the hill from Haight Street in the 1890s, but the most intense development occurred between 1900 and 1913.

Land was too valuable for a phenomenon like “The Chutes” to last long, as the area was firmly showing its future as a wonderfully

stable middle and upper-middle class neighborhood. Classic Queen Anne homes with their conical witch's caps or segmented towers, their gabled roofs and fanciful trims, and their “new thoughts” on the massing of volumes marked the 1890s building phase. Queen Anne remained popular into the early 1900s, but was joined by Classical Revival and Colonial Revival styles. The ornamentation was more restrained on these latter structures, displaying a return to Greek and Roman stylistic references. Rooflines were low-pitched, hipped or hidden behind cornices. Siding was applied with either smooth or narrow clapboards, providing the houses with an air of formality.

The third wave of style followed the aesthetic ideals of the Arts and Crafts movement which flourished in England during the 1870s and whose chief proponent was William Morris. Among other principles, he taught the spiritual values of handmade objects and the use of honest, rugged materials. Natural shingles, clinker brick, plain stucco walls, and low-pitched tile roofs often identify the houses inspired by this early version of an ecological “green” movement. Mission Style furnishings in natural oak with squared shapes, walls with wide plank paneling, and built-in cabinetry were standard within these homes.

In travelling from one house to the next on the 2011 Victorian Alliance House Tour, we urge our visitors to analyze and consider the fascinating mixture of overlapping historic styles that so boldly expresses the variety of this rich and ever-changing community, both in its past and present incarnations.

We have divided our tour into two sections: a lower (northern) grouping of homes, including All Saints Church, a lovely site for a tea and refreshment break (1 to 4 PM), and an upper (southern) group of homes farther up the hill. You can walk both routes on foot, or you may use our busses, which are provided to assist you in getting back and forth on the hill.

—Written and revised by Tamara Hill and Jim Warshell, based on 1994 Victorian Alliance members' research, with additional current updates



Would you like to be a docent on
our next house or garden tour?
Let us know. (415) 824-2666



1315 Waller Street

THE JOHN A. WHELAN HOUSE

IN 1896 a shipwright named John A. Whelan developed this row of four nearly identical Victorian Queen Anne style houses that advance towards Delmar Street. He and his family lived in number 1315 Waller (then numbered 1305) until about 1905, but he sold it the next year. He rented out the adjacent houses, eventually also selling them in 1912. A different developer built the two houses that are closest to Masonic Street.

These four Whelan houses are remarkably akin to those of another more noted builder, William Hinkel, as exemplified in rows on nearby Cole Street and in others found in the 1500 block of Waller, although Hinkel was not the designer of these latter buildings. Exactly who actually designed Whelan's houses is unknown, and no records of their contractors have been unearthed. It is presumed that Whelan himself knew something about creative construction methods from his ship making experience and that he probably hired day workers and journeymen carpenters who collaborated on the design and building process. Nineteenth century houses, especially those constructed in the mid-1890s in San Francisco, were generically built as wooden balloon-frame structures with similar floor plans, yet with variegated, often flamboyantly decorated facades, aimed to appeal to popular taste and prepared for quick sale.

Whelan's four cookie cutter houses appear to have less overall structural variety than do the nearby Hinkel rows, and yet obvious differences from one to the other are apparent in their embellishment. All of them have recessed second floor bay windows with angled sides at both ends, set under the projecting cornices beneath the gables. The upper floors also feature a decorated medallion in the central area between the two bays. The medallion on this house is rectangular, containing a feathered compass-point motif, while next door a fancy foliate urn lies under an arched bracket. Stylized foliage appliques also fill in the spaces between the windows and the dentil-edged cornices on the gable.

The attics under the triangular pointed gables have paired, double-hung windows. All four front porches display rounded arches at the tops of the staircases, gracefully framing the single or double entry

doors. Some of the homes have been sub-divided into two or three flats. Repeated across the facade on both levels of number 1315, and between the cornices and moldings, are small gargoyle-face masks flanked by curvilinear leafy appliques that are now painted an ivory hue, attractively contrasting with the slate blue background.

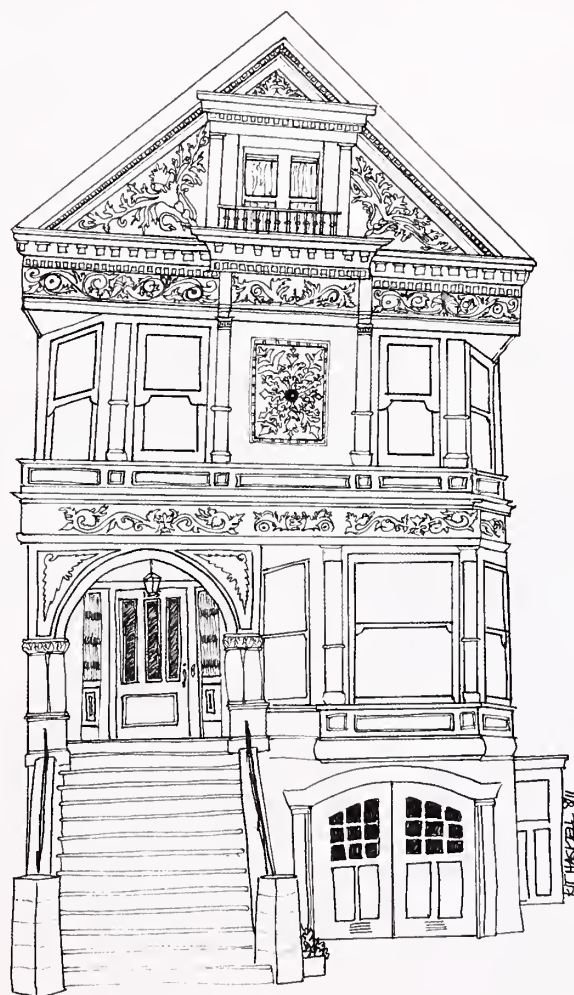
Builder and occupant John Whelan and his wife Anna were of Irish heritage, born respectively in 1836 in Pennsylvania and in 1838 in New York. Theirs was a large family, common for the time, but only four of their seven children survived by 1900. The oldest, Catherine, had been born in Pennsylvania around 1865. The others were native Californians: William arrived in 1870, Mary in 1874, and Isabella in 1881.

The 1900 Census indicates that only two of the male residents were gainfully employed—the father as a shipwright and the son as a dentist. Also residing in the home were Emma Buck, a 16-year-old servant from Kansas, and Margate Eley, an English nurse. It is not known who may have required her services for the seven months of that year, during which her presence in the home is recorded.

In 1906, Whelan sold 1315 Waller to a Gustav Miersch, who is listed in city directories variously as a waiter, a steward, a bakery proprietor, and finally as a restaurant owner along with his wife Bertha. In one such enterprise he partnered with Paul Westerfeld, who was a related to the owner of the fabled, now

beautifully restored towered house on the northwest corner of Alamo Square at Fulton and Scott Streets. Gustav retired in 1910 and passed away about 1918, while Bertha carried on in the restaurant business. Their son Curt held various positions at Cypress Lawn Cemetery. Both mother and son remained in the home until approximately 1925.

—Written and edited by Tamara Hill, based on 1994 research by Victorian Alliance members, including the late Anne Bloomfield, and others



1350 Waller Street

ALL SAINTS' EPISCOPAL CHURCH

ALL SAINTS' EPISCOPAL Church has had to reinvent itself both spiritually and socially several times since its inception in 1903. The theme of its evolution has been "its ever-growing embrace of diversity" and community—it was the first racially integrated parish in the Diocese and since the early 1970s was one of the first in the City to welcome openly gay and lesbian congregants. Over the past one hundred years the congregation and its activities have absorbed the dramatic cultural changes around them and have reflected the shifting demographics of the Haight and Cole Valley districts that were served by the church's religious services as well as by its humanitarian outreach and facilities (7).

In fact, it was first established in 1903–04 as "All Saints' Mission" by the Reverend Cecil Mortimer Marrack, and as the fourth Mission sponsored by St. Luke's Parish on Van Ness and Clay Street. A building was erected on Masonic Avenue near Haight, at a total land and building cost of \$9,000. Ninety-five communicants enrolled, with Mr. William Hayes immediately appointed to guide this fledgling congregation as its head rector in March 1905. The lot on Masonic was then sold, and the building itself was moved to its present site at 1350 Waller Street in October of 1905.

The huge area encompassing the southwestern section of the Western Addition west of Divisadero Street, and stretching across the Panhandle all the way over Ashbury Heights to Sloat Boulevard, known as either the "Outside Lands" or the "Great Sand Bank," began to develop quickly after Golden Gate Park was designed and opened. Within this expanse, the more fertile Pope Valley tract that was fed by natural springs later became the central portion of the Haight-Ashbury and part of the present Cole Valley districts. The establishment of a public transportation system transformed recreational pastimes and offered increased accessibility for new housing opportunities. This led to a building boom of Eastlake and Queen Anne style Victorians throughout the area, culminating in the 1890s. The All Saints' Church was at the heart of this once bucolic and now burgeoning residential and commercial district (62–64).

During the heyday of the "hippie" era, under the "enthusiastic direction of Rector Leon Harris," the church opened its doors to the "flower children," allowing an "anarchic counter-culture collective" known as the Diggers (a communal family in which Bay Area-based actor Peter Coyote was then a dedicated member) to use the basement and kitchen as its headquarters for the distribution of free food and clothing and as a base for its political activism.



The parish tried offering various other types of social services such as a homeless shelter for men, a senior center, and a free nursery and also served as a spiritual haven for those suffering from the worst of the HIV/AIDS epidemic. As it had during the deprivations of World War II and the post-war period, All Saints' Episcopal Church suffered something of a decline after the "Summer of Love"—almost contemplating dissolution and closure at one point due to diminishing congregational membership and dwindling economic support (7–8)—but it has remained resilient, weathering tough times and resurgences alike, responding to and meeting the evolving needs of this bustling and vital neighborhood.

Instrumental in both the founding of the initial congregational group and the designing of the church's building was Mr. Robert E. White. He was both a treasurer for the Mission and is listed on its legal documents as the architect of its first California Shingle Style edifice (450). According to a contemporary observer, "without the help of Mr. Robert E. White, the...building could never have been erected.... [He] concentrated his talents as an architect to the cause, lovingly supervised every detail of construction—often at the greatest personal inconvenience, but with never the slightest murmur of impatience." He and his wife also donated funds for all of the fine woodwork in the chancel.

The original structure was long and narrow but composed only of the central portion of what is now the present building. In adapting the 1904 version to the new and broader site, it was widened on both sides by the addition of the two set back towers and with an equivalent expansion in width for the whole sanctuary. The inside has an elaborately trussed and beamed ceiling with a high, pointed elevation. These ceilings and the three-aisled arrangement of the pews are said to be the original configuration of that central segment of the building. The interior's rich, deep-hued natural redwood finish is often found in small 19th century churches, especially in Episcopal sanctuaries such as those at St. Mary the Virgin on Union Street or at St. Stephens, Old Holy Virgin (now devoted to Russian Orthodox worship) on Fulton Street. The meeting rooms in the back were also added about the time that the building profile was expanded to fill the second, larger lot.

By the late 1940s, the deteriorating shingled exterior required major repair. In 1949, Father Harris pushed to install a modern product called Perma-Stone, an unattractive composite material that is made with artificially shaped and simulated flagstones. According to preservation-minded members of the congregation this would have been tantamount to an "aesthetic debacle." Fortunately a less expensive alternative plan was espoused, which entailed removing the shingles, replacing window casings, adding some fencing, and facing the front with an innocuous (but leaky) layer of plain stucco. In a questionable but well-meaning move to attract more local attention, Harris also attached a large neon sign to the rectory (227–9), another 'first' among the city's Christian institutions! During the 1960s

faux Tudor timber trim was added to the stucco. For many years it was assumed that this was the church's genuine earliest style and appearance, but this trim was later entirely stripped away from the façade in the last phase of the edifice's architectural renovation.

In the years preceding 2003, with great effort and singular generosity, sufficient funds were raised to accomplish an extensive overhaul, designated to include appropriate handicapped access. Architect Lauren Mallas creatively brought forward a tall fronting wall, which meets the peaked roof-overhang of the entry porch, now accommodating a mechanical lift. New windows were designed evoking the Arts and Crafts-influenced style of the church's early building. The outside was re-sheathed in light brown wood shingles "restoring the... spirit of [Robert E.] White's original conception" (451). As a church structure, this building is rather modest and tiny in scale, but it fits admirably amongst the increasingly refurbished neighborhood flats and grand Victorian houses, still serving as an enduring beacon for its community.

—Written and edited by Tamara Hill

1 Holben, Lawrence R., *For All Saints, The First Hundred Years of All Saints' Episcopal Church*, San Francisco, Xlibris Corporation, www.xlibris.com, 2010, 14–15.

Indicated quotes and page references are from this recent book on the church's history.

457 Frederick Street

THE AUGUST CONANT HOUSE

NOW PAINTED A subtle historic hue of Avon green with white trim and dark green and gold accents, this Queen Anne cottage style home still retains some of its original exterior features such as the bulbous, flared porch columns with leafy acanthus motifs on its base and capitals, an arched Palladian attic window with latticed upper panes, and a pitched roof with curvilinear scrolled carving filling the corner ends of the gable's cornice. The elegant front door is composed of a square corniced window in its upper half, with a Neo-Classical framework of narrow pilasters and a bordered medallion in relief on its lower section. It can be deduced from these few but typically late Victorian intricate details that this house was once more identical to its neighbor on the west side, number 459. It has lost the fancy foliate ornamentation at the topmost triangular point of the gable as well as its horizontal shingled belt, both of which are still intact next door. The wood shingled facing on number 457 appears to have been applied later than its 1898 date of construction. Residential builder Hans Petersen signed for the water connection in that year. In 1904 he later designed number 1050 Shrader Street and its adjacent house, similarly pairing these construction projects, as he had done on Frederick.

The interior is also a true blending of both old and new elements, with a number of thoughtful restorations by the current (and now fourth) owners. The original floor plan includes an entry hall, staircase, double parlor, and dining room with much authentic faux finished (painted and grained) period woodwork. One of two downstairs fireplaces is installed in the dining room. With its dark wood mantel, fluted side columns, and egg and dart patterned borders along the upper hood cornice and around the broad inset mirror, it exemplifies the eclectic, often classically influenced décor that was prevalent at the time. The living room fireplace is made of honey-hued bird's-eye maple with carved swags, restrained curlicues and a small support bracket bearing laurel leaves.

Wainscoting and chair railings have been restored; the existing ceiling medallions have been matched with new ones created by San Francisco Victoriana; and the raised plaster reliefs of intertwined birds and grapevines on the side panels of the curved brackets (which are supported by double columns and mark the passage between the adjoining parlors) have been painted naturalistically to highlight their decorative effect. The first floor's kitchen and breakfast area were added or expanded at some point, but the rear sunroom above them with its sloping floor seems to be a part of the earlier structure. There is a beautiful, pleasant south-facing garden, which enhances the warm feeling of the home and is greatly enjoyed by its occupants.

The 1900 Census indicates that August Conant, age 56 and born in Maine, was the first known owner. He had moved

from Alameda, where he was a manager of the Pacific Trading Company. He resided with his wife Mary, age 48, and daughters Catherine, age 23, an accountant, and Miriam, age 15, who was in school. By 1910, the Conant family had been replaced by that of Frank A. Morton, a 34-year-old bookkeeper with Dunham, Carrigan and Hayden Company, importers of hardware, iron and metal pipes. Their extended family included his wife Theresa, age 32; daughters Helen, age 5, and Grace, age 1; and son Frank Jr., age 3; as well as brother-in-law Daniel Graney, a foundry molder, and sister-in-law Katherine. After his death, ownership passed from the estate of Frank to his widow Theresa in 1937, but the Morton family still owned the property into the early 1960s.

The next owners remained for more than thirty years, selling the house in 1996, but only with great reluctance, due to personal health and mobility issues. Robert and Sheila Ahern had raised two daughters there, furnishing their beloved home with reproductions of Victorian era furniture, some of which was acquired by the present owners because those pieces fit so perfectly into the rooms. The Aherns recounted that one of their girls was spared injury when a light fixture suddenly fell from a bedroom ceiling but landed sideways instead of hitting the child directly. They believed thus that the house must have harbored a friendly ghost who had saved their daughter's life! The current residents, who are physicians, "have seen no such spiritual action," and they too plan to stay for many more comfortable years to come.

—Written and edited by Tamara Hill, research by Joseph B. Pecora, and contributions by the homeowners



156 Carl Street

THE ADAM BRUTSCHER HOUSE

ON MAY 31, 1895, Mr. Adam Brutscher signed for the municipal water connection to 136 Carl, the original address of the house. For the grand sum of \$1,400, architect John T. Kidd and his contractor-partner W.A. Muller had built this owner a charming small scale Queen Anne as a simplified one story cottage with an attic and basement.

Although crisply updated with modernized interior spaces, the exterior is typical of the Queen Anne style with its triangular roof profile and gable featuring a small arched Palladian window flanked by two smaller squared panes. A band of delicate dentil trim runs across the façade punctuating it beneath the horizontal cornice. Classical motifs are found in the Ionic capitals of the pilasters framing the porch landing. Rectangular panels containing compressed carved sunray motifs surmount the bay windows. The side-access configuration of the staircase with its balustrade of turned spindle posts may have been re-routed from a frontal orientation in order to accommodate a contemporary garage whose compartmented door has been tastefully designed to add a traditional decorative note to the ground level.

Mr. Kidd, who was a native of Cambridge, England, practiced the architectural trade from 1889 well into the twentieth century. Between 1904 and 1910 he entered into a partnership with William J. Anderson. After a long career, he passed away in 1933. Kidd was known for residences in the Cole Valley neighborhood as well as throughout the city, such as those at numbers 220, 222, and 224 Haight Street (1883) and at numbers 196 to 198 Noe Street (1884).



The Adam Brutscher family was the first to occupy this modest house, although by 1907, Adam, age 56, his wife Matilda, age 47, and daughter Phoebe, age 13, had moved to 875 Oak Street. Mr. Brutscher hailed from Kentucky. Perhaps that rural origin was an inspiration for his equine-related profession, listed in the 1900 Census as both saddler and salesman. Neighborhood tales relate that after the earthquake of 1906, the homeowners kindly prepared food in a large black pot in their rear yard for those who were displaced by the fire and destruction. This big pot survived for many years as a reminder of the historical disaster that forever changed San Francisco.

After this significant event, various tenants and boarders rented the house. Their occupations included house painter, stenographer, and carpenter. From 1912 to 1923 Albert M. Forrest, a local merchant who sold cigars at 1599 Haight Street, resided at 156 Carl Street. In 1940 ownership passed to a long-time renter, a chauffeur who later worked for the Overland Freight and Transportation Company, named Clarence Guinasso and his wife Josephine, who had already been residing here since 1926.

Prior to their occupancy, on June 2, 1924, the headline of a sensational story in the San Francisco Daily Herald screamed "Women in Panic as Police Raid Spirit Séance." The article noted that police had broken up a spiritualist séance at 156 Carl Street, gaining entry by shattering a window. They found a resident named James Dickson shrouded in a white sheet, impersonating the spirit of a woman named "Elsie." He was charged with "petty larceny by trick and device." The police were acting on a warrant by Jacob Holm, who had paid considerable sums of money to get in touch with his departed relatives. Searching the house, the detectives found an odd assortment of robes and dummy figures used by Dickson in his spirit "materializations." The fifty women attending were thrown into a fright but sheepishly admitted to having paid 50 cents each for admission despite being duped by this charlatan who had been convicted of similar charges in Oakland in 1922.

By 1951, the house had again changed hands to the Grijalva family; then Marian Weber bought it in 1957, remaining there until her passing in 2000. At one point, Marian herself moved upstairs to the attic, often renting out the two downstairs bedrooms as The Unicorn Bed and Breakfast Inn. This provided a sense of security and some friendly companionship with her diverse guests. The present owners purchased the house from Ms. Weber's heir in 2000.

They have considerably renovated the interior rooms in order to create a full kitchen by extending and expanding the back of the structure; raising the roof level to convert the attic into a master bedroom suite, a child's bedroom and two bathrooms; and adding an internal staircase leading down to a basement family room. All the woodwork in the original front rooms is intact (although it had been painted) and has been matched with milled reproductions in the newer areas.

—Written and edited by Tamara Hill, research by Joseph B. Pecora, with contributions by the homeowners

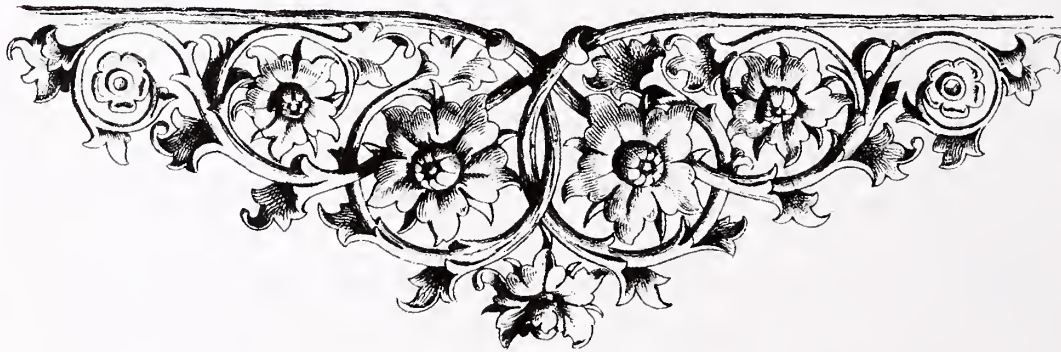


CONGRATULATIONS

*on this year's House Tour and
Best Wishes for your Continued Success*

to

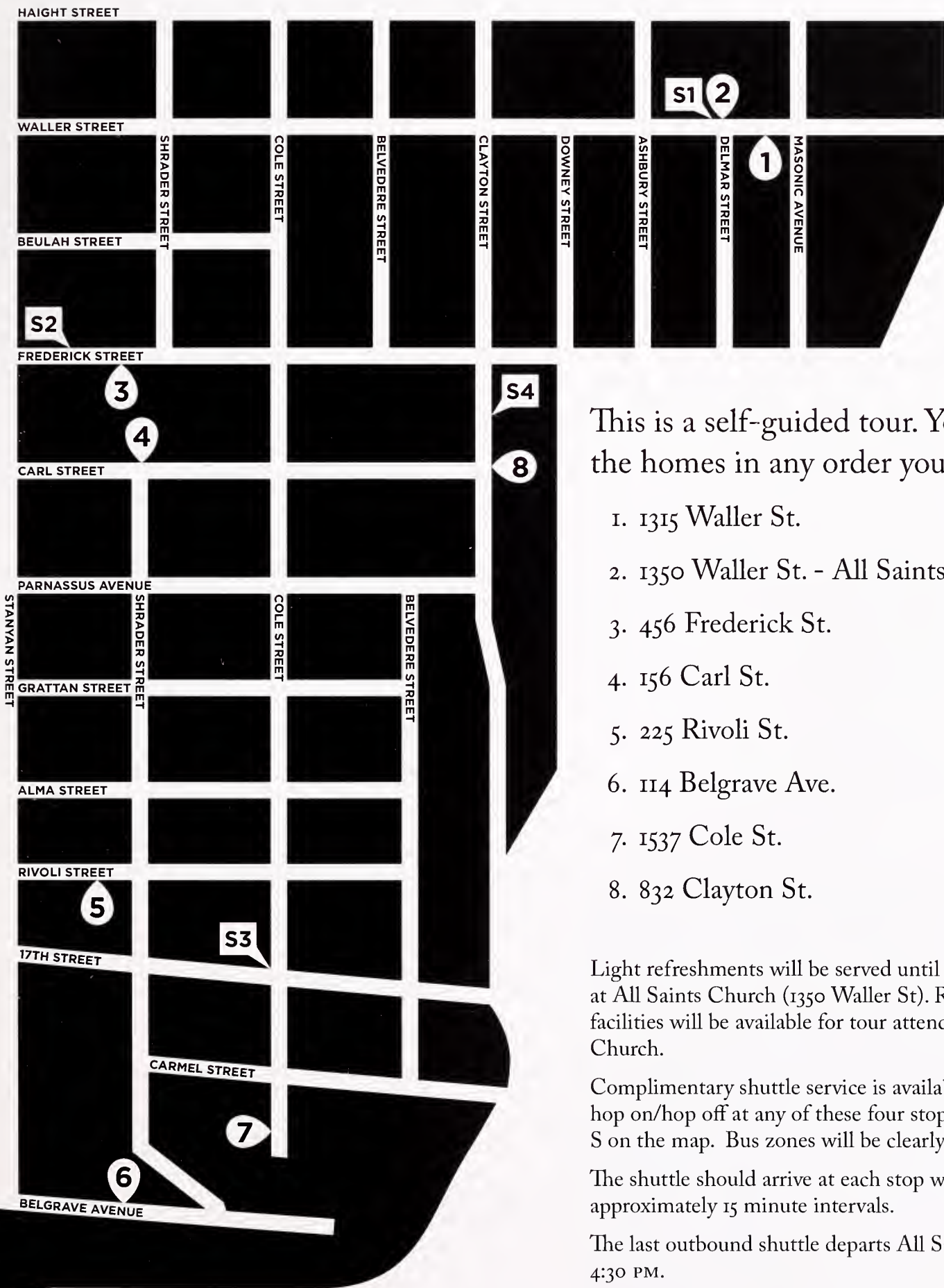
The Victorian Alliance
of San Francisco



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415-771-3544

COLE VALLEY



This is a self-guided tour. You may visit the homes in any order you wish.

1. 1315 Waller St.
2. 1350 Waller St. - All Saints Church
3. 456 Frederick St.
4. 156 Carl St.
5. 225 Rivoli St.
6. 114 Belgrave Ave.
7. 1537 Cole St.
8. 832 Clayton St.

Light refreshments will be served until from 1 to 4 PM at All Saints Church (1350 Waller St). Restroom facilities will be available for tour attendees at All Saints Church.

Complimentary shuttle service is available. You may hop on/hop off at any of these four stops marked by an S on the map. Bus zones will be clearly posted.

The shuttle should arrive at each stop within approximately 15 minute intervals.

The last outbound shuttle departs All Saints Church at 4:30 PM.

PLEASE NOTE: No photography is allowed inside the homes.

225 Rivoli

THE DR. ANDREW MINAKER HOUSE

THIS ECLECTICALLY DESIGNED 1907 residence features a half-timbered Tudor style gable paired with a tapered, hexagonal Queen Anne style turret above three small angled windows, whose configuration offsets and mirrors the bay windows on the first floor. It is situated on a very narrow street overlooking the Grattan School's playground, with wonderful wide-angle views of the city from its upper story. The arched porch over the entry door is the only curvilinear element in the façade. The original profile of this house was very shallow, but since the current owners purchased it in 1998, the space and rooms have been considerably expanded to allow for their large family with five children.

The home has had approximately six owners prior to the present occupants, so it has had a checkered history of both usage and structural changes. The interior front hallway and staircase, the front parlor, the dining room (its back wall was initially the rear exterior support wall of the building), and the segmented turret are all part of the original floor plan. This charming tower room is now used to store the family's yoga supplies, among other items. Typical of nearly all early San Francisco homes, there were few, if any closets incorporated into that era's design considerations.

The extensive contemporary renovations included the addition of a family-sized great room, improved bathrooms, and complete window replacements, including the polygonal-shaped picture window under the front gable, customized to take advantage of the views, as does the second floor deck. Creating an upstairs master bedroom entailed opening up the eaves to extend the dimensions of that space and also provide closets. A clever carpenter applied reproductions of period-appropriate molding throughout the house, thus skillfully unifying the older and newer spaces.

The original builder, Frank Crothers was first listed in city directories as a "carpenter" in 1898, then by 1907 as a "builder," and thereafter he is called a "contractor" and is said to have been working until 1925. A plasterer named Albert Jensen was the first documented owner, but he lived at 237 Rivoli Street. It is not known if he may have worked on the construction or on the interiors along with Mr. Crothers.

The first owner-occupant was Dr. Andrew Minaker, age 34, and his family: wife May, age 35, sons Arthur, age 10, and William, age 8. A boarder, Grace Meyer, age 49, also resided with them. Her profession is not indicated in the 1910 Census, but perhaps she helped take care of the children, was a housekeeper, or may have served as the physician's assistant.

An interesting footnote to the history of this family's residency is a letter addressed to the doctor from the municipal water department, dated November 20, 1918. It points out "against the flat rate charge of \$2.12, Dr. Minaker's actual charges for

excessive use (for 1,300 cubic feet of water) should be billed at \$3.74." The notice suggested that "for the benefit of all the consumers in this city you should cooperate with us in endeavoring to conserve and use water economically," an issue that we still face today. An inspector found the cause of the excessive use to be that proverbial "leaking toilet"!

—Written and edited by Tamara Hill, research by Joseph B. Pecora with contributions by the homeowners



Consider joining The Victorian
Alliance today!

Visit www.VictorianAlliance.org
or call (415) 824-2666

114 Belgrave

THE MAUDE MALONE HOUSE

RESIDENTIAL DEVELOPMENT CAME to this hilltop neighborhood later than to most of the other districts in San Francisco. Dating to 1933, this is the most recently constructed house on the tour. It shares its quiet block with other homes inspired by a harmonious amalgam of English Cottage and California Mediterranean styles, with additional touches of Arts and Crafts and Spanish or Mission Revival. Sutro Forest lies several blocks to the West, and the so-called "Tank Hill" looms a block to the East.

This beautifully landscaped three bedroom home is blessed with spectacular views to the north and features a fine stonework courtyard as well as vintage interior elements, such as arched doorways and a wrought-iron stair railing with a turned wooden newel post. The current owners have extensively renovated the home. A handsome original garage door remains, the former parking area is now creatively re-purposed as an office, and above it a new bedroom has been added. The large modern bathroom boasts an expansive view of the city, as do the living room and the master bedroom.

The original architect of this graciously compact home was Harold G. Stoner, who hailed from Brighton, England, and first worked for the contractor W.D. Duncan and Company. By 1919 he had already designed houses in the Saint Francis Wood, Ingleside, Forest Hill and Balboa Terrace areas. Two of his foremost and best-known non-residential buildings are the Art Deco edifice at number 170 Valencia, now housing the Bahai Temple, and the Streamline Moderne style Lakeside Medical Center at the juncture of Ocean Avenue and Junipero

Serra Boulevard. An article about Stoner noted that "he [was] among only a handful of architects who determined the look and character of San Francisco, west of Twin Peaks," resulting "in the development of park-like neighborhoods of houses with side yards set back on curvilinear streets." Mr. Stoner thus played a key role in establishing this "garden aesthetic" throughout the city.¹

Miss Maude Malone, a stenographer, was this house's first owner, but she kept it for only three years until 1936, when she sold it to her neighbor Charles C. Easley, a court reporter, who had formerly resided at 120 Belgrave with his wife Julia. In 1940, the Easleys moved to 1500 Francisco Street, but thereafter, from 1941 to 1971, Charles and his second spouse, Cicely, moved back into 114 Belgrave. It is not known whether he and Julia divorced, or if she had passed away. The present owners purchased the house from Cicely Easley in 1971, so it has only changed hands three times.

Early photographs of this block and of the surrounding neighborhood will be on display, including one image that is believed to be that of Julia Easley in her garden and another that contains an early view of the water tank that gave its name to the nearby undeveloped hillside.

—Written and edited by Tamara Hill, research by Joseph B. Pecora and Gary Goss

¹ Goss, Gary, *Harold G. Stoner, 1890-1971*, The Foundation for San Francisco's Architectural Heritage Newsletter, Vol. XX:4, August/September, 1992, 5-7.



1537 Cole Street

THE PETER J. MORRIN COTTAGE

WITH ITS SECLUDED and picturesque garden setting recessed from the street, this small scale, single-story shingled cottage would even be at home in a more bucolic location than this densely populated urban neighborhood. The rear of the house overlooks a narrow, very private wooded glade belonging to a neighbor and abutting the property line of number 1537. Within approximately six hundred square feet the compact layout of four main rooms includes a parlor/living room, kitchen, dining room, bedroom, bathroom and basement that serves as both a billiard game room and a wine cellar.

The horizontal band of multi-paned windows may be authentic to this rustic structure since they are pictured 'as is' in a 1930s photograph. The cobblestones that compose the walkway were collected from San Francisco's old streets by the house's fourth owner, an English mason who installed a new brick foundation, landscaped the front yard, and may have also re-directed the front entry stairs.

There is some question as to the precise date of construction. City records indicate that owner Peter J. Morrin turned on the water in early June 1908, but the Assessor's office lists that the house was erected before that, in 1906. Perhaps there was a lag in its completion or in its actual occupancy due to the major earthquake of April 1906. It is not known exactly who built the cottage, and even by 1910 there were still only three houses on the block. One of them, number 1507 Cole, closely resembles number 1537. It has a similar slightly pitched roofline and steps that match early photographic documents indicating how they appeared in their original frontal orientation on this little cottage. The water service for number 1507 was established by stair-builder M. Ploeger—member of a family of contractors—in January 1908, several months prior to the connection here. It is presumed that these two small houses shared the same builder, which may have been this Mr. Ploeger, in conjunction with a wood lather named Charles A. Lynch, who was listed as the first owner of 1507.

The Morrin family had lost their home on Oak Street during the fires that ensued after the 1906 earthquake. They were forced to move immediately to 39 Shrader Street, now the site of Saint Mary's Hospital, until the Cole Street cottage got its running water in service, by 1908. Peter J. Morrin had emigrated from Ireland in 1898 and worked as a collector for the gas company. He was the head of a household that

included his wife Geneva, age 29, and their three daughters, Marie, age 6; Anna, age 7; and Gertrude, age 3. A 47-year-old lodger, Richard Drucall, who was a woolen mill salesman, also joined them in what must have been a cramped but cozy arrangement—with only two tiny separate bedrooms and two small living and kitchen/dining areas.

Peter's estate passed the house on to daughters Gertrude and Anna in 1921. They then sold it in 1929 to nurse Georgina Bostock and her son Clarence, a bartender. The Bostocks remained until 1945, when the Blackman family purchased it. They enjoyed the quaint cottage until 1969, at which point (according to a family member who has since visited the current owners) Mrs. Blackman objected to the influx of "strange types" on nearby Haight Street, where she was accustomed to shopping. So they sold and moved out of the city, across the Bay to Richmond. At that time the British mason Gerald Fox bought the delightfully diminutive house for the sum of \$25,000, eliminating the two smaller bedrooms to create a single larger sleeping area. In turn, he sold it in 1974 to the present owners, who further remodeled and modified the interior by building a wall between the back bedroom and front parlor.

Surprisingly, there is a basement level where a full-sized pool table resides. It was purchased at an estate sale in Eureka, but was manufactured on Fillmore Street in San Francisco by the August Jungblut Company, according to the manufacturer's label that is still affixed to it. Needless to say this bulky table had to be disassembled in order to fit through the narrow doorways and stairwell, then reassembled *in situ*, where it can now be enjoyed.

Before you depart, be sure to inspect the early photographs of the house that are on display.

—Written and edited by Tamara Hill, research by Joseph B. Pecora



832 Clayton

THE JONATHAN J. BRADY HOUSE

8³² CLAYTON STREET is one of ten houses in an outstanding row—including numbers 826 to 844—that were all constructed from 1900 to 1902 by builder John Stierlen. This house is dated by its water service to February 1900.

The first four, including 832, are notable for their similar second story bay windows with angled sides. Beneath the gabled rooflines the windows sport triangular moldings capping a pair of small attic windows topped with a checkerboard grid of wood mullions. Carved curlicue appliqué slant downwards towards the corners on either side, paralleling the dentil-edged cornices. These sinuous lines are echoed in both of the perforated stick and ball brackets at the ends of the horizontal upper floor cornice, in the appliqué above the first floor bay and entry porch, and in the decoration flanking the second story windows with their honeycomb-latticed upper casings. Small fan-shaped brackets grace the cornice over the first floor side windows, adding a delicate decorative note to the façade.

The porch and entry doors are positioned at the sides of this group of four houses and are bordered by full and half pilasters, while the next four homes feature a centered stairway entry. Two of these also differ in some of their structural details with towers, wide front gables, squared bays, and tripartite attic windows.



Numbers 842 and 844 are distinct from the others in style.

The intact period elements of 832 Clayton Street's interior include the entry staircase, the light fixture on its newel post, and the spacious high ceilings, which especially enhance the sunny front parlor. Although a later addition, the lovely fireplace mantel complements this room.

John Stierlen arrived in San Francisco from Indiana in the 1880s, working as a mechanic and machinist before opening his own house building business. Various using the titles of "builder," "contractor," and "architect," in 1898 he had built five more elaborately fancy Queen Anne style homes nearby on Carl Street in the one hundred block.

This home has had four major owners during its history. Grocer Jonathan J. Brady and his family resided here from 1901 to 1910. They appear to have rented it out to an assortment of lodgers for several years and then moved back in by 1917. In that year it is noted that son James J. Brady installed a functional garage door. By 1923, Jonathan's wife Margaret is listed as a widow. She kept the house in the family until 1929 and then sold it to George H. Marshall, a clerk with the Railway Mail Service, and to his wife Carolyn, who lived there until 1967. From 1971 to 1983, Stephan and Nancy Scott owned the home, after which the current owner purchased it. The home has been decorated tastefully and a very attractive garden has been created in its rear yard.

—Written and edited by Tamara Hill, research by Joseph B. Pecora

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The Victorian Alliance of San Francisco

1036 Haight Street, San Francisco 94117 415.824.2666

victorianalliance.org

History: In 1973, after San Francisco endured two decades of accelerating demolition and "modernization," a group of concerned residents formed the Victorian Alliance to promote preservation and restoration.

Purpose: The initial purpose of the Alliance was to share helpful information on such things as materials, techniques, contractors, and artisans with those wishing to restore their Victorian houses as well as to educate and lobby city officials and the public to the values of historic preservation. Over the years, Alliance concerns with preservation have widened to support the retention and renovation of most residential neighborhoods--regardless of architectural style.

Functions: 1. The initial function--to support those engaged in the mysterious, often frustrating but rewarding tasks of renovation and restoration--remains paramount. 2. We share information on preservation, history, architecture, current activities, etc., at our regular monthly meetings as well as in our monthly *Bulletin*. 3. With monetary donations and member expertise, we support city and neighborhood projects dealing with restoration and preservation. Most of our financial resources come from funds raised by Alliance activities such as house tours. We have no paid staff, no paid officers--and no office; hence, because of our voluntary efforts, almost all funds raised are available for preservation and restoration projects. 4. When preservation issues arise, we lobby at city and neighborhood meetings. 5. We present social functions. Our annual Holiday Party has become a celebrated tradition.

Meetings: At our monthly General Membership Meeting, we conduct Alliance business as well as have an opportunity to socialize. Occasionally, we hear presentations by guest speakers. The meeting is held the last Wednesday of every month, January through October.

Membership: Membership is open to all those who support the goals of preservation and restoration. Whether you are a homeowner or renter, live in an old house or in one that is new, reside in San Francisco or your home is elsewhere, are a native or newcomer, the Victorian Alliance welcomes you. The Alliance is an entirely volunteer organization. We invite your participation at whatever level your interests and time permit. Come to a meeting and join us. Please call (415) 824-2666 for the location of our next meeting.

MEMBERSHIP APPLICATION

I/We would like to join the Victorian Alliance. My/Our check for \$_____ is enclosed.

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- ___ \$35 for Individual Regular Membership
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I heard about the Alliance from _____

Please mail to: The Victorian Alliance, 1036 Haight Street, San Francisco 94117

Thank You and Welcome!

About The Victorian Alliance

The Victorian Alliance of San Francisco was organized in 1973 to promote preservation and restoration. Our members and guest speakers share information on preservation, history, architecture, and decorative arts at our monthly meetings as well as in our monthly bulletin. We also share helpful information on such things as materials, techniques, contractors, and artisans with those wishing to restore their Victorian buildings. We lobby and testify on preservation issues at city and neighborhood meetings and reinforce our efforts with donations for neighborhood projects dealing with restoration and preservation. Most of our financial resources come from funds raised by Alliance activities such as house tours, garden tours, and garage sales. We are a volunteer organization with no paid staff so almost all the funds we raise are available to support preservation and restoration projects. We also present social functions such as our annual Holiday Party, which has become a celebrated tradition. We invite your participation at whatever level your interests and time permit. We meet the last Wednesday of each month, except for November and December. Please call (415) 824-2666 for the location of our next meeting or visit our website at www.victorianalliance.org for more info.



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The Victorian Alliance of San Francisco

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Acknowledgements

The Victorian Alliance would like to express its gratitude to the homeowners and the congregation and leadership of All Saints Church. Their generosity and community spirit have made this tour possible.

Homeowners: Laura, Kevin, Karina, and Lily Chavaree; Kate Ditzler and Stuart Gasner;
Joanne Engel, M.D., Ph.D., and Ellen Haller, M.D.; Ilya Kaltman and Jack Vognsen;
Virginia Lee Keller and Edwin David Keller; Peter Mansfield; and Walter Munz

All Saints Church: Kenneth Schmidt, Rector; Larry Hilkey, Laurie Reis

Victorian Alliance President: Jason Allen-Rouman

House Tour Co-chairs: JoAnn Vandenberg, Jim Warshell

Neighborhood Selection: Jason Allen-Rouman, Jim Warshell

Neighborhood Research and Outreach: Jason Allen-Rouman

Site Selection: Jason Allen-Rouman, Jim Warshell

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Docent Coordinator: Mary Ellen Blake

House Interior Notes: House captains and the homeowners

House Sketches: Kit Haskell of Gingerbread

Program and Tour Collateral Graphic Design: Kyle McGuire kymcism.com

Flyer, Ticket, and Program Production: Kyle McGuire

Proofreaders: Jason Allen-Rouman, Donald Beilke, Kyle McGuire, Jim Warshell

Badges: Mary Ellen Blake

Advertising Sales: Anita Denz, Kyle McGuire

Publicity: Kathy Carroll, Anita Denz

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Tour Website Content: Anita Denz, Merle Easton, Kyle McGuire

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Refreshments: Florence Hitchcock, Coordinator; and her devoted crew

Tour Shuttle and Police Liaison Coordination: Donald Beilke, Anita Denz

Appreciation Party: Meghan Manning, David Nolley

The Victorian Alliance would like to thank San Francisco and Bay Area preservation organizations, neighborhood groups, art and architectural organizations, museums, newspapers, magazines, and neighborhood publications as well as individual members and friends of the Alliance for their timely and enthusiastic efforts to publicize this year's tour.

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